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**September  
1997**

# in **TUNE** SOUTH JERSEY'S MUSIC MAGAZINE

on the inside

**BUCKETHEAD**

**BLACK  
BOOGY**

**Arlo Guthrie**

**BRUCE HORNSBY**

**Jonas Hellborg  
Group**

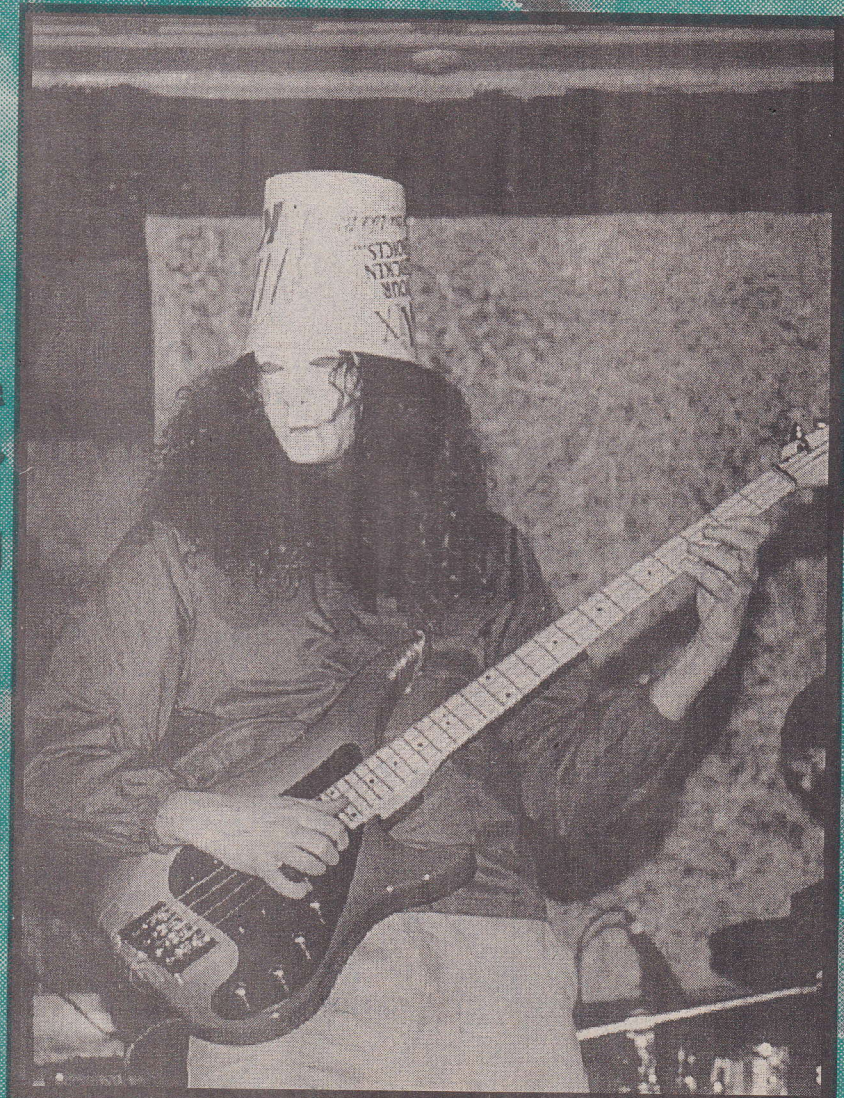
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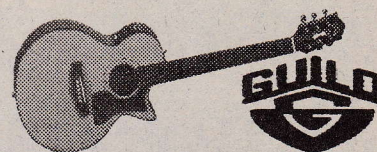
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**Northfield, NJ 08225**  
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Photo By  
Chewy  
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# THE NEWS DESK

By: Bill Bengle

Well, well, well...glad to be back for yet another adventure in WASSAPENING! I've been getting into "Willy Wonka And The Chocolate Factory" again, I noticed something cool. This summer, more than most, there have been absolutely **TOO MANY DAMN CONCERTS!!** Every week there are three or four gigs I absolutely have to see but can't afford—and the killer is...none of them are selling out! Why is this? It was an exceptionally heavy spring as far as record releases go and all the bands are touring like mad to sell 'em, plus there's a boat load of festival tours out there, too. Granted the economy is doing somewhat better these days—but it ain't all *that* great! So it struck me, while watching "Willy Wonka", the similarity between Veruca Salt (the character, not the band) and the Music Industry: They both want the Goose that lays the Golden Eggs, **AND THEY WANT IT NOW!** But between Dinosaur Rock Stars trying to prove they still rule the Earth and the *almost* Rock Stars trying to make the same claim (& Ticketbastard screwing us left right and sideways price-wise), there are too many expensive tickets available...and GREED defeats itself once more, which is to our benefit. There will be alot of tix available at cost or well below! So, Charlie, get out there and do a little bargain hunting, haggle your ass off with the scalper scum, and treat yourself to a Golden Ticket to a couple of shows! Now on to business...

**LOCAL NEWS:** There is NO local news story more important than this, especially for everyone in bands in South Jersey!!!! **DENTED RECORDS** in association with **IN TUNE** are accepting demos for consideration for a compilation of **SOUTH JERSEY MUSIC** that will have a fair amount of distribution and advertisement. This is an opportunity that you shouldn't overlook, a chance for you to get your music to a wider audience and *someone else will do all the dirty work!!!!* So, notify your lawyer/manager/mom & dad, and put your best foot forward. Send your best **ORIGINAL** music (*all styles will be considered!*) on CD, Cassette, Vinyl, ADAT, or whatever, along with a bio and reasons why you feel you should be added to this CD to: **IN TUNE** P.O. Box 333 Northfield, NJ 08225. C'mon kids, get on this A.S.A.F.P., and do something to contribute to what is *YOUR* scene! Thank you and Good Night!

**NATIONAL NEWS:** Lots of sad deaths to report this time around. You've probably heard that singer/songwriter **JEFF BUCKLEY**, son of the late folk singer **TIM BUCKLEY**, tragically died while swimming in the Mississippi River during a night on the town in Memphis. **RONNIE LANE**, longtime bassist and founding member of the **SMALL FACES**, succumbed to his long battle with MS this month. He was 51. Another bassist, Austin TX. music staple, and founding member of **THE FABULOUS THUNDERBIRDS**, **KEITH FERGUSON** died of liver failure at the age of 50. **JIM TAYLOR**, singer and multi-instrumentalist for the up and coming eclectic Ohio band **BRANIAC** was killed in a car accident en route home after a band rehearsal. **LAWRENCE PAYTON** vocalist for the **FOUR TOPS** and **BOBBY HELMS** writer of the perennial "Jingle Bell Rock" also passed on as did jazz trumpeter **DOC**

**CHEATHAM**\*I know one guy who really wishes he was dead is founding **BAND** member and bassist **RICK DANKO**, who was arrested in Japan for possession of a couple of keys of Heroin. Ya see, the customs guys, they don't like that! His excuse was that he had phoned his wife complaining of back spasms and asked her to send him Codeine, which she mistook for Heroin. All together now...**YEAH, RIGHT!** Unlike **PAUL McCARTNEY** who had a similar problem with that harmless herb known as pot, Danko's a flecking junkie-and a stupid one at that. Don't overlook that fact because he played with Dylan! Maybe detoxing in a Japanese prison will do him some good. He faces up to five years behind bars. \*Meanwhile, **TUPAC** and **NOTORIOUS B.I.G.** are still dead! \*With only minor troubles reported at the Giant's Stadium **OZZ FEST** Jersey metal heads proved their will to endure. **BUT....**in Ohio, when both **SABBATH** and **OZZY** had to bail out for a show the ever intelligent & forward thinking boys in **PANTERA** announced this during their set

and a riot broke out—what a surprise.

There were injuries, damage to cars, and even fires set inside the venue. Well, score one for the religious right who can now say "See, we told you so." making it all that much easier to infringe on our

rights! Thanks guys. \*A number of **KISS** songs will become shopping center Mu-zak by summer's end proving once and for all the name means—Keep It Selling, Suckers! \***DAVID LEE ROTH** is busy reworking his autobiography in order to include the ugly chapter that went down this year, as well as recording a spoken word companion to this work. Helping him is the most unlikely culprit **HENRY ROLLINS** who once interviewed Roth in the late seventies. \***THE ROLLING STONES** are busy with their new album due out at the end of the summer. It is reported to contain works utilizing drum loops and sampling (see? I told ya!) no doubt an influence from producers **THE DUST BROTHERS**. It is also rumored that **M'SHELL DE'NEGOCELLO** (however you spell it!) will join as the bassist for the upcoming tour! \***KEANEU REEVES** took to the road with his band **DOGSTAR**...and promoters couldn't give those tix away. So, big K you aren't Bill in **WYLDE STALYNS** after all, eh? Yeah life's hard, but what are ya gonna do? \*Talk about great, big, huge, balls **OASIS** has got 'em. They threaten to sue fans who posted advance RealAudio clips of their new single "Do You Know What I Mean?" on their web sites *dedicated to the band*, then in an interview one of those jack-ass Gallagher brothers described techno as "shit",





after the CHEMICAL BROTHERS helped keep their band out of the crapper by working on their single "Setting Suns". Talk about biting the hand that feeds! Their music still sucks though. \*Look for the first ever multi-act electronica tour, THE BIG TOP TOUR to make a stop in ASBURY PARK on August 31st. This huge, all day show will include such diverse artists as SYSTEM 7, EAT STATIC, 808 STATE, SWITCHBLADE SYMPHONY, and BANCO DE GAIA, and with the rock fests failing miserably it might be time for you to try something new! \*Also in the electronic realm The CLEOPATRA Entertainment Group announce that they will produce "RAVE" a documentary film about the rave and electronic music scene due out next fall. \*Striking a huge blow for artistic integrity this month is avant-garde sax ace JOHN ZORN who stopped mid gig to tell SEC. OF STATE MADELINE ALBRIGHT to "Shut the fuck up, and listen to the music!" when she had the bad taste to attend one of his performances at New York's KNITTING FACTORY and continually chatter during the entire show. \*BLUES TRAVELER will join the likes of DEEP PURPLE, SABBATH, PHISH, and THE GRATEFUL DEAD in the ever growing clique of rockers who've "jammed" with an orchestra at a special show at the venue formerly known as the Garden State Arts Center...their first return since being hassled over hemp info tables on the first H.O.R.D.E. tour\*

**RELEASES:** The real news at this time is the albums—thousands of them. They keep coming. It never stops! God save us from this onslaught of glass and plastic! It seems the music industry have adopted a "Quantity Not Quality" plan to recoup their losses from last year. Christ, where to begin? Well, in the wake of HANSON and SILVERCHAIR labels are looking for younger groups to exploit in order to "Save Rock". Look for younger and younger bands to literally cram shelves. \*More locally, check out SOLACE a very happening groove metal band featuring former members of GODSPEED and GLUENECK, who've recently cut a deal. \*Using the web and internet, as well as CD ROM's, for music marketing will soon be more commonplace. N2K have gotten the jump on this with the Encoded music series beginning with BLAKE MORGAN's "Anger's Candy" ([www.blakemorgan.com](http://www.blakemorgan.com))\*For those of you still skittish about technology or if you just prefer the retro vibe you'll be glad to know that the 70's are alive and kickin' with the new AVERAGE WHITE BAND CD. Look for it! \*Well, PRODIGY'S latest full length "Fat Of The Land" debuted at the top (that's number one album in the country) of the Billboard top 200 album charts on July 1st. Told ya so! Of course with Prodigy being as poppy and schticky as they are you might want to check out these other developments...ILLBIENT is a term you might hear alot of soon. It is a unique form of music out of New York combining ambient, drum+bass, and dub into a really spacey, trippy, groovy mess. Check out works by DJ SPOOKY, LIQUID SKY, SUB DUB, WE, and DJ LUCY among others. RYKODISC have even gone so far as to put out an Illbient remix album of several tracks from New York avant jazz guitarist ARTO LINDSAY's CD "MUNDO CIVILIZADO" which rarely leaves my disc player these days. \*Two labels who you might want to look into are INSTINCT RECORDS whose latest include a series of Acid Jazz compilations featuring the likes of LE GOOSTER,

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Friday	OCT	24	Red House
Saturday	OCT	25	Shades of Grey
Friday	OCT	31	Suspended Sentence (Halloween Party)
Saturday	NOV	1	Mostly White Meat
Friday	NOV	7	Susan & the Chain Gang

MR> ELECTRIC TRIANGLE, and KOSMA, and a series of techno/drum+bass albums "THE NEXT STEP VOLS. 1-3" with CUJO, RED SNAPPER, and others. The Second is NINJA TUNE who turn out albums as fast as you can blink. With many of their artists (such as AMON TOBIN, COLD CUT, and DJ KRUSH) being featured on MTV's AMP. \*If you don't think the cello can rock, you've never heard of APOCALYPTICA, that's four (count em four) Cellos playing the music of METALLICA. WOW!! \*Eddie Vedder's wife's band has one out...HOVERCRAFT'S "AKATHISIA" is nothing like the Pearl Jam thing in any way shape or form. If you like trippy, improvised screech guitar mixed with stuff like CAN and HAWKWIND this is right up your alley. \*Check it out Fiends! You've got, not one, but two big albums devoted to Lodi's scariest sons THE MISFITS. Look for "VIOLENT WORLD" the tribute featuring THERAPY?, PENNYWISE, NOFX, and others, plus you can get the new new new Misfits record "AMERICAN PSYCHO" and then catch them on tour with MEGGADETH (who also have a new one out called "CRYPTIC WRITINGS").\*And. good Lord, if that weren't enough...I could fill up a further three pages telling you about it—but we can't afford the paper and ink, forgive me! So...until next time...

**REMEMBER:** "We are the music makers, and we are the dreamers of the dream!"

—Wonka





By Gina Mason

Well, it's that time of year again! Let's all go to the FAIR! And once again, In Tune got the pleasure to have some fun while supporting a worthy cause at Egg Harbor Township's P.A.L. (Police Athletic League) "Fair For



All." Now in its fifth year; there were rides, games, food and as always, lots of good music.

Unfortunately, this year, the first night (Tuesday, August 5th) was rained out and the ever-loved country sensation, *The Tone Bombs* did not get to perform. However, on Wednesday, August 6th, the show was on, and the *Danny Eyer Band* brought us some awesome music, including mainly blues in a style that is classic to Danny. These guys sure know how to belt out the tunes. Danny even had his birthday gal, Raquel Poole sing a couple of numbers to add that feminine touch.

With Danny, Ron and Mike, these guys surely can wail! Although they rocked a little, the blues are what can really be appreciated when the talent is of the like of these three guys! After two sets, it just seemed



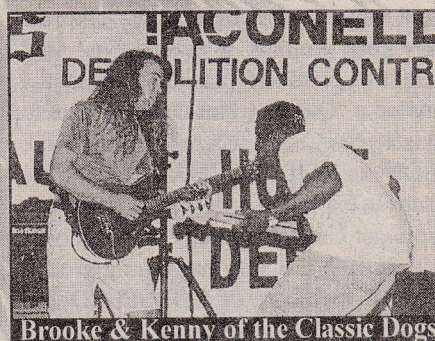
like they just got started...guess if ya missed it, you'll have to catch them live...they are worth it! Complete with fireworks, this show was G-R-E-A-T!

On Thursday, August 7th, it was *Johnny O and the Classic Dogs of Love*, who really rocked the night out. Comprised of an ensemble of incredibly talented musicians, complete with horns, *Johnny O* truly enthused their crowd. Spanning through the ages with a load of top forty tunes, these guys had everyone enthused and even some kids dancing.....hmmmm, who doesn't like the classic hits?

Joined with *Johnny O* was our own former *In Tune* writer, Brooke Ashman, he sure can play one mean guitar! Of course, this cast is an 8 piece band, and WOW, what talent! With remarkable harmonies and each member possessing a talent all his own to make the perfect blend.

I bet after the show, many went home and dusted off the old albums, just to get a little bit more.

Friday, August 8th, the last night of music, *Prevail* finished the entertainment of



the Fair off with a little of this and a little of that, all basically in the rock category. Their lead singer, Michelle Steigerwalt belted out a lot of classics, as well as she did the modern tunes. Drummer Brian McKenna who has performed with various groups, also gave a fine performance.

The energy on-stage and the way they involved their audience really proved them to be great showmen. This group has recently formed, so keep an ear out for when they play near you. Of course with yet another night of fireworks, how can it get any better?

All in all,



SEPTEMBER 1997





despite the rain, the Fair was a success! The bands all gave up their valuable time and really helped bring smiles to many faces. Of course, there are a few others behind the scenes who helped make the entertainment successful and need special recognition for their efforts. Hats off to Dave from Chicken Coop Studios for donating the lights and doing sound for *Johnny O*...thanks to Glen Radler for all his talent with the sound for the other two bands; his system just gets better and better each year...we love ya Mike from Irv's Music, for donating the Stratocaster for the raffle...and thanks to all the people who came to the Fair in support of LIVE MUSIC, we truly commend you for this!!!...and thanks to all those who donated items, donated their time and helped out in any way...THANKS EVERYONE!!!

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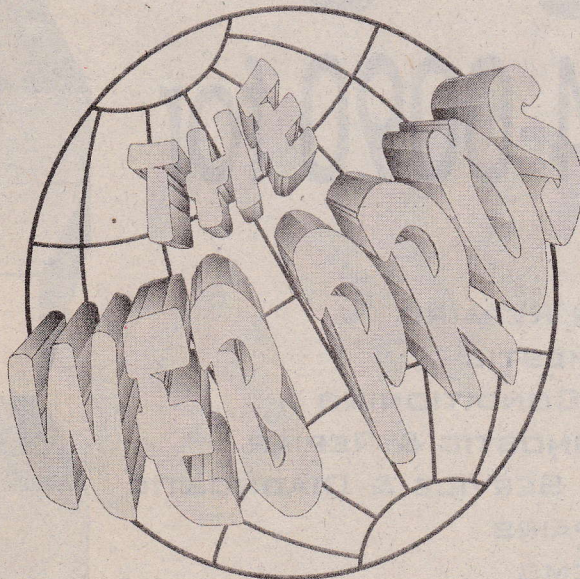
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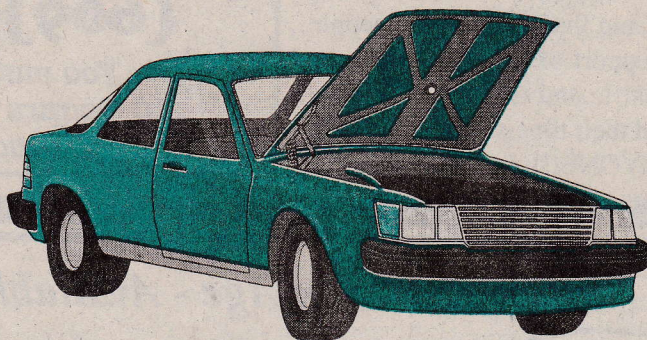
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# FURTHER FESTIVAL 1997

Blockbuster-Sony Entertainment Center Camden, NJ

June 28, 1997

By: Chewy

**Bruce Hornsby**

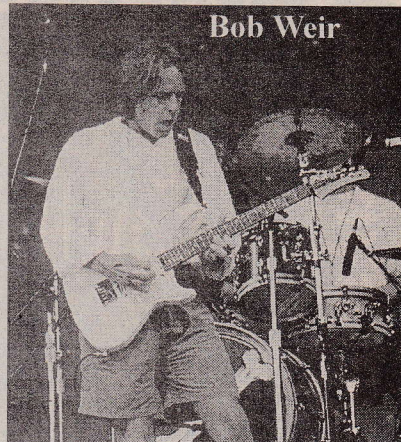


This year's Further Fest got off to a slow start for me personally. I unfortunately missed the first two band's sets while waiting for my media passes to arrive at the box office. So **moe. and Sherri Jackson** had to do their thing without me. But being the inquisitive type, I inquired of my fellow "festers" how

their sets went and I'm glad to say that I received very positive reports about the acts. My show started around the **Bruce Hornsby Band's** third tune. Now I have to admit, I am a big fan of Mr. Hornsby, I just find his arrangements of songs very interesting. Bruce and the band were wailing away on "Long Valley Road" when I arrived at the front of the stage to snap a few shots and boy, did it sound good! Next up was a new tune (sorry I didn't catch the name) that featured special guests Chris Robinson and Marc Ford. Interestingly enough, the next song the band performed was "Black Muddy River." The arrangement was phenomenal and I'm sure it brought back many a memory to the "Deadheads" of the audience. Bruce seemed in great spirits and truly seemed to be enjoying himself, as did the audience. After a few more songs, Bob

(Last year they appeared as part of Hot Tuna and agreed to appear as a duo this year.) They kept the dancin' and groovin' going with acoustic pickin' and low end support provided by none other than, **Rob Wasserman**. Highlight? Same as last year, "Hesitation Blues," there is something about a crowd and that song that is a lethal combination.

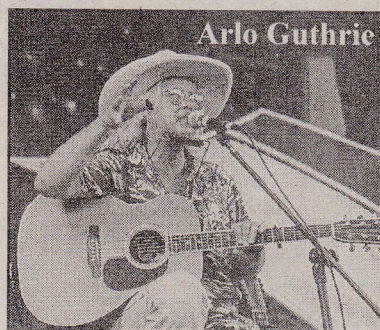
**Bob Weir**



**Rat Dog** was on stage in a flash to perform their almost

exclusive "Dead" repertoire. The band consisted of core members Bob Weir, Rob Wasserman, Jay Lane and Matt Kelly plus newcomers Dave Ellis (Saxophone) and Jeff Chimenti (Keyboards). Before tour, Weir was quoted as saying that the

**Arlo Guthrie**



emphasis will be on tunes that the band can stretch out on, and he wasn't kidding. The bulk of the show consisted of jamming versions of "West LA Fadaway," Minglewood Blues," "Eternity," and "The Other One."

The "Master of Ceremonies" was that delightful old hippie himself, **Arlo Guthrie**. After filling in with a song or story during the set changes, he finally got some stage time of his very own. His set was finally steeped in folk tradition with renderings of "Mr. Tambourine Man," "king Around the Rosie Rag," "Gates of Eden" and an Arlo staple, "City of New Orleans." Except for the few rowdies yelling "Hot Tuna," his performance was well accepted.

Burning towards the end of the line-up was **Mickey Hart**

**Mickey Hart**



Photos by Chewy

**Jorma Kaukonen, Michael Falzarano and Rob Wasserman**



Weir joined the band for a rendition of "Jack Straw," complete with squeezebox. Finally a gospel version of Dylan's "Mighty Quinn" rounded out the set from the Virginia band.

Next up were **Jorma Kaukonen and Michael Falzarano**.



**And Planet Drum.** This time around the ever-changing band consisted of **Mystery Box** veterans David Garibaldi (also of **Tower of Power**) and bassist Bakithi Kumalo along with original Planet Drummers Zakir Hussain, Giovanni Hidalgo and Sikiru Adapoju. For nearly 30 minutes the band kept the

Bruce, Bob, Jorma, Arlo, Michael, Rob, Matt and Sheri



audience in a rhythmic trance as the drums and various percussive instruments spoke to each other in foreign yet understandable tongues.

After the trance was broken, the audience was treated to a jam with Bruce, Bob, Jorma, Arlo, Michael, Rob, Matt and Sheri. The group jammed and soloed round-robin style as the back round transformed both in sound and appearance in preparation for the **Black Crowes**. The Crowes brought with them a newer and fresher approach to blues influence psychedelic music than had been seen on the stage prior. Grabbing bits and pieces from their catalogue, the band managed to whip the crowd into a frenzy of head banging, foot stompin' euphoria. But it seemed that as soon as it all started it was over, I guess that's what happens when you try



to cram many a great acts into a night that has a curfew looming over its head.

All in all though, I could tell that the audience had a good time and so did the bands for that matter. It was definitely a treat to see the deadheads of yesteryear wiggle around with the new breed to create a scene of their own. Some might say that we are trying to relive the past, I tend to believe that we are just taking a few good feelings and a few good songs and mixing them together to create new memories, can't wait for next year.

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## Music Calendar

**FRI. SEPT 19** - Mike Dugan  
**SAT. SEPT 20** - Mark Stinger & the Swarm  
**FRI. SEPT 26** - Mo's Better Blues  
**SAT. SEPT 27** - Mad Dog Blues Night Out  
**FRI. OCT 3** - Greg Carpenter Band  
**SAT. OCT 4** - Jerry Walker  
**FRI. OCT 10** - Pocket Change  
**SAT. OCT 11** - Blues Affair  
**FRI. OCT 17** - Mike Dugan  
**SAT. OCT 18** - Mad Dog Blues Night Out  
**FRI. OCT 24** - Mark Stinger & the Swarm  
**SAT. OCT 25** - Roadside Attraction  
**FRI. OCT 31** - Mo's Better Blues

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IN-TUNE

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# A Z A

With:  
**The Figi Mariners**

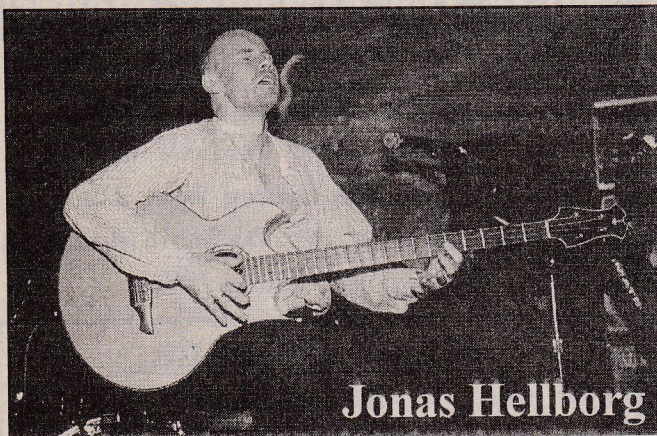
and:  
**Jonas Hellborg**

at:  
**The Wetlands Preserve, NYC**

**JUNE 20th, 1997**

By Bill Bengle

Ever since it's near shutdown last year the Wetlands has striven to bring a more diverse range of acts to it's young but venerable stage, preferring the eclectic and downplaying the Grateful Dead cover bands it is most often associated with. With the JVC Jazz festival taking over most of the clubs in NYC this particular week the Wetlands jumped at the chance to present a diverse bill



**Jonas Hellborg**

featuring the debut performance of the latest project by former Living Color rhythm section Will "Hammer Of Allah" Calhoun and Doug Wimbish.

Although billed as a set by the Jonas Hellborg Group (Hellborg with Shawn Lane and Jeff Sipe) the small, but enthusiastic, crowd were treated to an incredible 30 minutes of Jonas Hellborg performing solo on his handmade Wechter acoustic bass guitar. The celebrated bassist, who formerly worked with guitar legend John McLaughlin in the Mahavishnu Orchestra, laid out an impressive tapestry of sound building on themes from his solo acoustic album *"The Silent Life"* (Day 8 Music) and adding dabs of Indian and Eastern drone/trance music as well as stream of consciousness improvisations.

Following Hellborg were the Fiji Mariners, the latest musical brainchild of Col. Bruce Hampton since leaving the Aquarium Rescue Unit for "health reasons". With the addition of a bass player to the line up the Colonel and company laid out an hour's worth of southern fried grooves, which alternately thrilled and/or annoyed those in attendance. By this time the crowd had swelled in capacity and had segregated into strictly jazz and non-jazz camps—with the non-jazzers being the tie-dyed Dead/Phish heads there

exclusively to catch the Fiji's. Sandwiched between the incredible string work of Hellborg and the amazing spectacle that was to come, the Fiji's music came off as slightly mono-syllabic dance grooves, which didn't differentiate one from the other. Hampton was also not in a performing mood, forgoing his usual

antics and spending most of the set perched on a stool at the edge of the stage with his head down strumming his Gibson SG and motioning over toward keyboardist Doctor Dan whose nimble chops were the highlight of the performance. Curiously most of the so-called hippie "music lovers" disappeared at the finish of the Col.'s set only to be replaced by a throng of fans there to see AZA lay it down.

After readying, literally, a mountain of equipment AZA—named after the Swahili word for Power—was ready to take to the stage. Seemingly happy to return to the New York clubs from which they sprang as part of Living Color, bassist Wimbish and drummer Calhoun welcomed the other half of the band—longtime P-Funk member and all around key wizard Bernie Worrell, and Sax player Bobby Watson. What to expect from these guys? I wondered what was in store from these New York downtowners turned rock stars turned Black Rock activists turned former rock stars...etc. Anything was possible, and from the music it seems this was *their* motto as well. Free form funk opened the show with Worrell and Watson trading licks over a furious groove. This was followed by a hellacious instrumental cover of Jimi Hendrix's "Purple Haze" with Wimbish pulling an incredible fuzz-wah'ed solo and Bernie Worrell just going off absolutely full-on crazed all over his clarinet. This segued into a cover of a John Coltrane tune (Africa Blues I believe—memory fails due to excess bliss) before returning to their own original tunes, as well as a version of "Little Red Rooster" featuring guest Bernard "Bigfoot" Fowler on vocals. The highlight of the set came when Calhoun took up a MIDI controlled drum contraption which sounded like a hundred kettle drums and propelled the band through a version of Rashaan Roland Kirk's "Volunteered Slavery" complete with four part harmonies on the

**Col. Bruce Hampton**



Photos by Chewy

chant and an outstanding solo by Watson. Many thanks were shared as the band took their bows in the midst of a thunderous ovation. With the promise of an album out soon it would seem AZA is one band to keep an eye on.



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# ON TOUR WITH: **BUCKETHEAD**

and **GIANT ROBOT II**

at:

**THE SAINT, ASBURY PARK, NJ**

with: **JFK'S LSD UFO & JONAH JESUS and the BRAID**

and at:

**THE WETLANDS, NEW YORK, N.Y.**

with: **THE JONAS HELLBORG GROUP**

**APRIL 28th & 30th, 1997**

**Plus: a very special Friday the 13th appearance by PRAXIS!**

By **Bill Benge**

*"Yo, Big B! Who you playin with these days? Heard you was playin' out in Joi-sey..."*

—*Pinchface*

Okay, okay, so I may be stretching it a bit by saying I was "following the tour" here, but with a tour that is all of five shows long I can honestly say I did almost half of the entire tour, right?

Well all kidding aside, lemmee just lay out some background for those of you who might not be in the know just yet. Buckethead, as the silly part of the story goes, is half-man, half-chicken (and possibly part robot, too!). Hence, the mask and KFC bucket on his head. Abandoned by his parents, he was raised by chickens in a coop and developed, at an early age, a healthy fixation upon; Disneyland, The Texas Chainsaw Massacre, Godzilla flicks, Michael Jackson, Captain Eo, Johnny Sako and his Giant Robot, Willy Wonka, and most importantly...the guitar! This is where it gets serious. Barely into his twenties, Buckethead became immersed in the fertile Bay Area music scene that produced; The Limbomaniacs, Primus, Alphabet Soup, M.I.R.V., and The Charlie Hunter Trio, among others, through the band *The Deli Creeps*, only to be plucked out of obscurity (along with drummer *Brain* who's recently joined Primus) by none other than P-Funk'er Bootsy Collins and über-producer Bill Laswell for the first Praxis album "*Mutatis Mutandis*" (Axiom Records). Now under the wing of these heavy hitters Buckethead has developed a unique playing style and form of sci-fi/horror metal-fusion based around an ever developing conceptual story line involving; enemy robots, flying guillotines, his evil alter-ego *Death Cube K*, and an imaginary themepark—Bucketheadland. So now, at the ripe old age of 26, his amazing licks grace two, soon to be three, other Praxis albums ("*Metatron*" and "*Sacrifist*" both on the Subharmonic label), an album by his own band *Giant Robot* (on NTT records), the sprawling concept record on John Zorn's Avant label "*Welcome To Bucketheadland*", plus soundtracks for Sega commercials and the films; "Freaks", "Mortal Kombat", and "Mighty Morphin' Power Rangers", and culminates with his first domestic solo release "*Day Of The Robot*" (on SubMeta/Caroline). A hefty background, to say the least, with no end in sight!

So, is it any wonder why I almost fell out of my chair when I heard about his ultra-rare spate of live East Coast appearances? Rev

up the chainsaw, ma! It's time to get it on!

After a warm up session at CBGB's Buckethead brought his band's latest incarnation, the *GIANT ROBOT II*, to Asbury Park on a fittingly dark, foggy, and rainy evening. Considering the ghostly, bombed out state Asbury Park lingers in these days, Buckethead must have been in seventh heaven soaking up the local color to add to his horror movie inspirations.

I arrived a tad late to The Saint, catching only the last two songs by openers *Jonah Jesus and the Braid*, which is just as well. They weren't necessarily a bad band. From what I saw they seemed a fine rank and file Alternative funk-metal group—very 90's—something to catch on another night. Immediately following were *JFK's-LSD-UFO*, a wonderfully mad duo from Red Bank who lumbered on stage behind a mountain of sound gear. With *Cheri Jiosne* behind the drumkit/percussion setup and *Andre' Cholmondeley* wielding a MIDI equipped guitar, the pair peeled off a set of dark, and at times foreboding, instrumental soundscapes closely resembling the more esoteric moments of a Henry Kaiser or King Crimson met with the ambient experimentalism of Eno and the raw power of Sonny Shorrock's Last Exit. While remaining wordless the music was emotionally themed and tinged with conspiracy theory and hidden agenda, to which songs like the Gulf War Syndrome lament "Rogue Nation" and the bands own name will attest. A fine appetizer to the main course.

With the crowd in the Saint swelling to over 12 people (yes, t-w-e-l-v-e-it was a Monday after all) Giant Robot took to the stage. First came T-Disk, a DJ on loan from the Bay Area's *MCM and the Monster* and award winning scratch band *Invisibl Scratch Picklz*, spinning an eerie horror flick intro before scratchin' out a counterpoint to drummer Pinchface's hard funk rhythms. Next onstage was Buckethead himself wielding a four string thumper and moving like a Disneyland automaton as he laid out a bass solo over, under and in between T-Disk's breaks. After this, B'head handed off the bass to bandmate Louie in favor of his guitar and got down to some serious cartilage crunching by launching into "Jowls"—a cut from the *Giant Robot* CD. The remainder of the set's 15 songs were an ear shredding riff-fest, punctuated by bits of clean channel Disney song snippets and more breaks, cuts, and scratches from DJ Disk, covering all areas of the big B's heavier forays including Praxis cuts "Turbine", "Crash Victim" and "Metamatic", and the enigmatic



"Welcome To Bucketheadland", "Hook And Pole Gang", and "Embalming Room". At one point B'head played slide guitar with a small, speaking, plastic bust of C-3PO while "R2-D2, where are you?" and "We're doomed!!" were picked up and amplified through the pickups. Gnarly! Of course the highlight of the set (at least for me anyway) was "Giant Robot" the theme to the *Johnny Sako* television series that has managed to be recorded and re-re-recorded for, at least, five Buckethead releases. And, even though none of the music from his most recent release was showcased, the metalacious "Star Wars" theme that closed the show more than made up for that!

In the opening slot two days later at NYC's Wetlands Preserve was the latest incarnation of the *Jonas Hellborg Group*. Lately this former bassist for John McLaughlin's Mahavishnu Orchestra has been keeping company with Memphis guitarist Shawn Lane and the ex-drummer for now defunct hippie jammers Aquarium Rescue Unit, Apt. Q-258 (aka Jeff Sipe). Having caught their act back in October I was expecting a treat. What I got was more than a few notches up the scale. The notoriously moody Hellborg was in a grand mood, smiling and beaming across the stage at his bandmates as they ran through a set of extended fusion improvisations based on their album *"Temporal Analogues Of Paradise"* (Day Eight Records) keeping the audience quite literally in the palm of their hands with Hellborg peeling off two particularly inspirational solos during the course of the show. Amazing, but still only the appetizer.

The GR II set was nearly identical to the one in Asbury Park with slight rearrangements in song order. The big difference was in the energy. The Wetlands was absolutely packed, hot, and sweaty...and the GR II responded in kind with an inspired performance stretching out a bit further on the songs and Buckethead being much more of the showman with his robotic movements, beating on the strings of his guitar with his KFC bucket, and shoving the guitar plug into the eye socket of his mask eliciting the most beautiful of ugly noises. Even the technical difficulties with DJ Disk's turntable couldn't slow things down. While Buckethead couldn't convince Jonas Hellborg (with whom he collaborated on the acoustic trio album *"Octave Of The Holy Innocents"* on Day 8) to venture out onstage to perform, Shawn Lane did come out to recite the "Head Cheese" lines from *Texas Chainsaw Massacre* that are sampled on the studio recording of "Jowls". All in all a musical workout for everyone involved. We were sent out into the slaughterhouse that is NYC with glazed eyes, crazy smiles and ringing ears.

## BUT WAIT, THERE'S MORE....

It sure seems like these days you've got to bend over backwards to be involved with the real, real, really real music—but the payoff is almost always worth it! For instance; imagine tackling Friday night traffic, in the summer, through Manhattan and into Brooklyn (on Friday the 13th no less) just to see a gig. Well, when I cruised to the Buckethead web site ([www.spiderwerks.com/bucketheadland/](http://www.spiderwerks.com/bucketheadland/)) and heard Bill Laswell was going to hit the stage for the first time in nearly a year, bringing Buckethead and Bernie Worrell along for a Praxis show there was no question of making any sacrifice. And it

paid off in spades!

Just over the Brooklyn Bridge there's an art/performance space known as the Anchorage built right into one of the pilings of the bridge itself! A perfect spot for a Laswellian gathering. Once inside, the dimly lit brick walls give off the aura of a Gothic castle and at every turn there are art displays—like the roaming robots pen near the bathrooms. All of it neat-o neat-o, but the main thing is the music.

At the appointed time Bernie Worrell saddled up behind his Hammond B-3 and began the show with an invocation of haunting, Egyptian-like noodling, similar to the opening of Material's *Live in Japan* album, before being joined by Bill Laswell wielding his trusty Fender Precision and Buckethead ready to maul with a Gibson SG. Appearing at the front of the stage was DJ Disk while overhead, perched on a balcony, was DJ Soulslinger of the NYC Illbient group Liquid Sky—a perfect melding of East and West Coast turntable styles

to add to the mix. As they launched into a trio of metal riff driven shreds the most striking aspect of the band was the incredibly powerful drumming provided by former Lenny Kravitz side-person Cindy Blackman who takes over for the defected Brain (now in the Primus camp). Once the heavy ya-ya's were gotten out the remainder of the set saw improvisations set around loose themes—some familiar, some more alien—with each member getting the chance to spotlight their particular forte' as Laswell steered it all like a ship's Captain.



Photo by Chewy

The overall theme of these excursions dipped well into the Dub mythos, which has captured Bill's attention for the better part of the year, which suited the rest quite well as they twisted the music in unimaginable directions—especially Buckethead and Disk. The biggest surprise of all came during the encore as the chaotic improv grew more intense. DJ Soulslinger repeatedly threw Laswell off with his offkilter drum+bass beats provoking a bemused reaction. Perhaps we'll see Bucket & Bill following up on this cutting edge music in future releases. With the promise of live albums from Praxis and GR II plus a new Death Cube K release imminent—the mystery of Creation marches on...

### BUCKETHEAD a selected discography:

- solo albums:** *"Welcome To Bucketheadland"* (Avant 007-1992)
- "Death Cube K"* w/Bill Laswell (Strata 0001-2-1993)
- "Giant Robot"* Japanese Import (Sony Japan SRCS7494-1994)
- "Day Of The Robot"* (SubMeta/Caroline SM9804-1996)
- with GR II:** *"Giant Robot"* (NTT Records-96-0001-1996)
- with Praxis:** *"Mutatis Mutandis"* (Axiom Records 314-5123382-1992)
- "Sacrifist"* (Subharmonic SD7022-1993)
- "Metatron"* (Subharmonic SD0001-2-1995)
- with Bootsy Collins:** *"Zillatron-Lord Of The Harvest"* (Black Arc/Ryko 1993)
- with Jonas Hellborg:** *"Octave Of The Holy Innocents"* (Day 8 DEM32-1993)
- with Hakim Bey:** *"T.A.Z."* (Axiom 647 52401-1994)
- Soundtracks:** *"Last Action Hero"* (Sony 1993)
- "Mortal Kombat"* (TVT-1995)



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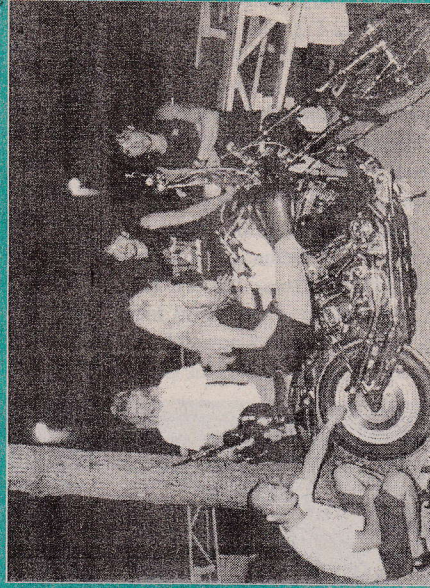
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7 Dr. Cheeko's Paradise Island Party FREE BUFFET NO COVER	8 Bootie Shack 8 piece Horn Band NO COVER	9 LASER KARAOKE with Micke Tanno NO COVER	10 Mr PINK NO COVER	11 9-11pm Happy Hour	12 JABERWALKEIE	13  NO COVER
14 Dr. Cheeko's Paradise Island Party FREE BUFFET NO COVER	15 Bootie Shack 8 piece Horn Band NO COVER	16 LASER KARAOKE with Micke Tanno NO COVER	17 Mr PINK NO COVER	18 9-11pm Happy Hour	19 Mr PINK NO COVER	20 Kitty & the Dog House
21 Dr. Cheeko's Paradise Island Party FREE BUFFET NO COVER	22 Bootie Shack 8 piece Horn Band NO COVER	23 LASER KARAOKE with Micke Tanno NO COVER	24 Mr PINK NO COVER	25 9-11pm Happy Hour	26 TBA	27 TBA
28 Dr. Cheeko's Paradise Island Party FREE BUFFET NO COVER	29 Bootie Shack 8 piece Horn Band NO COVER	30 LASER KARAOKE with Micke Tanno NO COVER	1 Mr PINK NO COVER	2 9-11pm Happy Hour	3 TBA	4  NO COVER

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# C.D. REVIEWS



## LIKE SWIMMING

Artist: MORPHINE

Label: Dreamworks/Ryko

By Bill Benge

The fourth album by this Boston trio might just be their strongest effort to date—which is a shame. Through a combination of stylistic uniqueness, high profile acclaim, and good old-fashioned hard work Morphine has crept into the fringes of the mainstream's awareness while laying out three very strong albums in the meantime. Still, in contrast to last year's "Yes" album, a slightly slick and pulpy nod to Modern Rock, "Like Swimming" is darker and filled with the good humor that "Yes" lacked. This too is a shame. Why, you ask, is this a shame? Because "Like Swimming" is probably the Morphine album that will be most underrated and under-noticed out of four. (Now, all together: *THAT IS A SHAME!*)

During its brief appearance on radio playlists, and a cameo as a White Castle burger jingle, you may have heard the single "Early To Bed" a typical piece of Morphine showing Mark Sandman adding some spacey keyboard textures to his trademark two string slide bass licks, but without checking out the rest of the album you'd miss the violin/bass doubled lines of the Indian-like instrumental "Lilah", or the double sax playing (in the style of Roland Kirk) on "Wishing Well". In fact "Like Swimming" shows the band reaching for the next level. The mood is darker and spookier, the humor (as in "French Fries w/ Pepper" and the title track) is more obvious and black. They make use of a wider range of instruments including: upright bass, tritar, guitar, and mellotron, even spicing Sandman's bass with a touch of distortion here and there, and add tenor and bass sax to Dana Colley's baritone sax arsenal. Unlike their previous efforts these songs seem to stand on their own better instead of melding one into another. A must for fans and well worth a second look by all others.

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## NATTY DREAD

Artist: CHARLIE HUNTER QUARTET

Label: Blue Note/Capitol

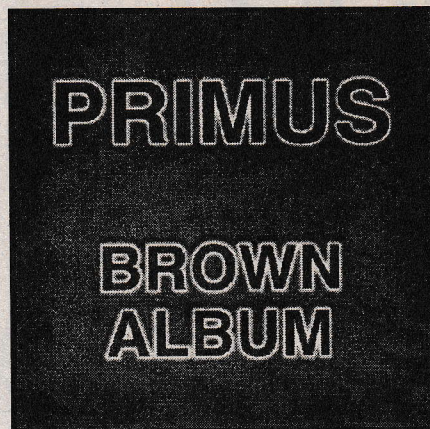
By Bill Benge

The idea of the New Standard is a concept only just beginning to surface as, more and more, young jazz players begin to find themselves, and a younger audience begins to find them. Jazzmen have long copped melodies from the most well known songs pop music has to offer and made them their own. Miles Davis had "My Funny Valentine", "Trane had "My Favorite Things" etc. etc. But these great works speak of, and to, a different generation. So, it seems to make sense that a jazz interpretation of Bob Marley's classic album should come from, not only the Bay Area where this type of musical synthesis is more or less commonplace, but also from a boundary breaking player who is informed by all the influences of the "X" generation and has striven to digest and play them all!

Charlie Hunter hinted at the new standard with a swinging cover of Nirvana's "Come As You Are" on his trio release "Bing, Bing, Bing!", which landed him spot on a Lollapalooza 2nd stage, opening up a whole new audience to jazz. With "Natty Dread" Hunter and Co. speak to an even wider cultural cross-section. In terms of popular music Bob Marley is a truly international phenomenon with near universal appeal and "Natty Dread", more than any of his albums, got him there.

Hunter does his best to give each song its own vibe and flavor rather than walk through each arrangement with a standard "CD-101 FM" approach. Taking the upbeat approach from the get go, "Lively Up Yourself" is a gallop with its walking bass line and shouted chorus while the ballady "No Woman, No Cry" drops it back into second with some tasty guitar work as a frame. "Them Belly Full" gets the full-on Cubo-Latin treatment with doubled tenor/alto sax tag lines from Calder Spanier and Kenny Brooks (as former sax man Dave Ellis has since joined CH B alumnus Jay Lane in Bob Weir's Ratdog) while Hunter, of course, keeps a spirited *simultaneous* guitar and bass rhythm going. I'd feel bad if I gave any more away, other than—if you pay close attention—you can hear bits from 5 different Marley tunes interspersed throughout "Bend Down Low"! Enjoy!

IN-TUNE



## The Brown Album

Artist: PRIMUS

Label: Interscope/Prawn Song

By Bill Benge

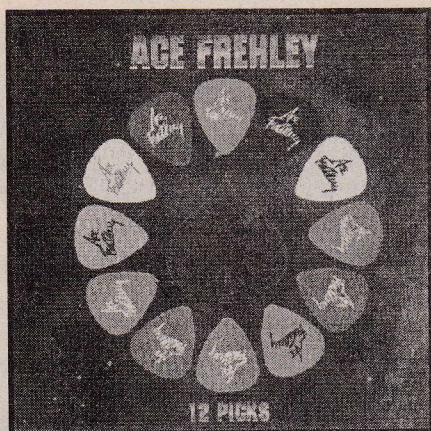
"Primus Sucks!" Or so goes the ironic chant favored by their hardcore fans. These days, however, there is often no irony involved as many of those fans decry the departure of drummer Tim "Herb" Alexander from the ranks of Primus. Replacing Herb is Bay Area fixture and longtime Claypool buddy Brian "The Brain" Mantia who's occupied many a venerable drum throne in his day, pounding with the likes of, The Limbomaniacs, M.I.R.V., Praxis, Buckethead, and Godflesh, just to name a few, plus his penchant for angling and capacity to goof is in line with *the man's*. In Claypool's own words, though, the transition is like "going from Bill Bruford to John Bonham!" Still in all you can take it from me...Primus Sucks—y'know, in that *good* way.

Brain is fundamentally a very different kind of drummer, not at all offering the stilted orchestrations of Herb. He is more of a basher, more of a groover, more metal, more "four-on-the-floor". His playing lends a certain credibility to Claypool's funk aspirations and turns Primus into a very different band. But, Primus was in the process of becoming that different band anyway! Les and Ler had been pushing out into new directions and the addition of Brain made this change ever more possible. The Brown album strays from the Primus norm structurally and sonically and bears a striking similarity to Claypool's *Highball With The Devil* solo album of last year, and a passing resemblance to the *Sausage* album from 1994. Recorded in full analog, and on vintage equipment, at Claypool's home studio *Rancho Relaxo* the music sounds much more warm and thick than your standard Prog-Rock outing. The songs are still based around Les and his amazing technique, but they embrace a wider base of reference from the acoustic-ish "Over The Falls" to the semi-reggae of "Duchess and the Proverbial Mind Spread". Guitarist Ler LaLonde also seems to have taken up more than just the textural role he's handled in the past. While still weaving webs of what he calls "wrong notes", he keeps pace with the bass and actually doubles some of the more interesting lines. Les still tells the tallest tales with cuts like "Bob's Party Time Lounge", "Restin' Bones", and his hometown homage "Hats Off". Still, the standouts on this outing are the bowed Arco Bass/metal riff fest of "Coddington" and the live opener "Return Of Sauthington Willoughby". If you have the capacity to roll with the new you *must* experience "The Brown Album" for yourself!

SEPTEMBER 1997



# C.D. REVIEWS



## 12 PICKS

Artist: ACE FREHLEY

Label: Megaforce

By Jim Santora Jr.

With the Kiss reunion tour being one of the most successful tours in history, it is not surprising that this greatest hits package comes out. For that matter, if Ace Frehley hadn't gotten involved in his drunk driving accident in 1981, would he ever been replaced by the mighty Vinnie Vincent?

What this disc represents is 12 tracks from one of the greatest hard rock guitarists of all time. But not only is this an excellent disc displaying the guitarist's talents. This is Frehley's Comet we are talking about. This was a great band, featuring Frehley on guitar and vocals, John Regan on bass, Tod Howarth on guitar and keyboards and original drummer Anton Fig and Jaime Oldaker.

Despite only recording four discs, Frehley's Comet packed those discs with some very spectacular songs. From the opening track "Into The Night" from Frehley's debut disc, the stunning "Words Are Not Enough" from "Live + 1" and the heavy riffing "Trouble Walkin'" featuring original Kiss drummer Peter Criss and members of Skid Row. The final six tracks were recorded live and feature some classic Frehley during his days with Kiss as his jams on "Cold Gin" and "Deuce"

Ace Frehley ranks among the best in heavy metal guitar. This disc only backs up that statement.



## HOLY LAND

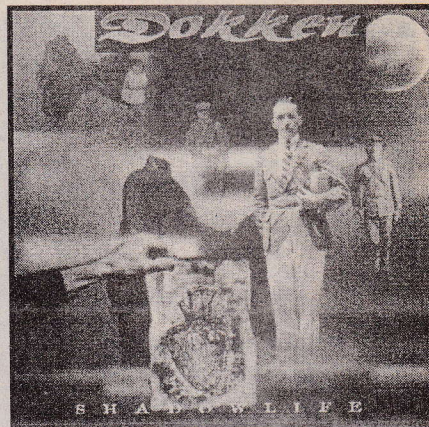
Artist: ANGRA

Label: CNR Music

By Bob Conover

Hailing from the Sao Paulo, Brazil area in South America, these 5 musicians are reminiscent of the Dream Theater school of music. That is by far not a reference to some type of plagiarism but a compliment, most sincere. "Holy Land" marks release number 2 for ANGRA; their first release entitled "Angel's Cry" was released in July of '94. "Holy Land" features phenomenal musicianship & vocals along with a virtuoso guitarist in Kiko Loureiro. Kiko is not only a musician but a guitar teacher as well with an endorsement contract with Washburn USA guitars & I would eventually expect him to join the status level of such other talented guitarists of the ilk as John Petrucci, Nuno Bettencourt & Yngwie Malmsteen to name a few, have attained.

Their brand of progressive metal is actually pretty cultural at times incorporating everything from Indian chants to ancient Brazilian sounds. They've recorded a killer version of "Pain Killer" for the Judas Priest tribute album which was released by Century Media records (this can also be found on the 6 song Angra EP titled "Freedom Call" & have also been known to belt out a Manowar tune or so in concert. ANGRA is a progressive band in the progress of turning some heads & ears. Pick up "Holy Land" & count your blessings that ANGRA has arrived!!! Suggested listening: ALL TRACKS but especially "Z.I.T.O." & "The Shaman".



## SHADOWLIFE

Artist: DOKKEN

Label: CMC International

By Jim Santora Jr.

In 1995, Dokken reunited after a seven-year breakup to record "Dysfunctional." It was unknown if the band would come out with another album. In 1997 comes "Shadowlife", a disc that shows the creative progression of one of the 80's monsters of rock.

The Dokken of 1997 is not even close to comparison to the band that recorded "Back For the Attack" in 1987. The Dokken of the 90's is a more progressive, harmony driven unit. However, they still have what it takes to rock loud and proud. From the opening track "Puppet On A String", there seems to be a Tool influence involved. Tracks like "I Feel", have that rockin' with Dokken approach that gave them millions of fans over the world, while songs like "Cracks In The Ground" have the King's X vibe that could be found on "Dysfunctional."

There are a few twists. For instance, let's take Jeff Pilson's debut as lead vocalist on "Here I Stand." Unfortunately for Don Dokken, Jeff's a very good singer and this is one of the best tracks on the disc. Another track that stands out happens to be the acoustic "Conveience Store Messiah." A song about a man, who feeds the homeless, shows some great harmonies from Dokken, Pilson and drummer Mick Brown. Let's not forget guitarist George Lynch whose style is slightly different, yet extremely effective.

Many people will pass off this disc as being too alternative. However, like "Dysfunctional" before it, Dokken continues to progress and grow as a band, which is the main ingredient for why "Shadowlife" is an exceptional disc and why other 80's metal groups are trying to still find their place in the 90's

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Northfield, NJ 08225



# C.D. REVIEWS



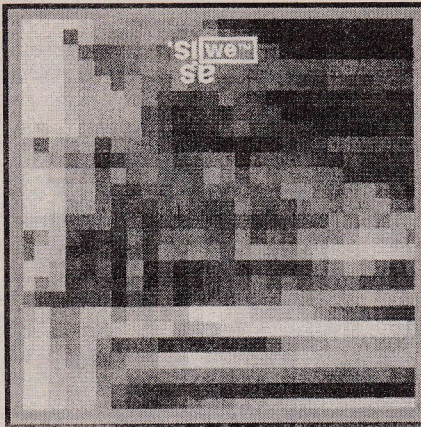
## LIQUID

Artist: SUNSHINE BLIND  
Label: Energy Records  
By Bill Benge

Having sprung up from the Jersey suburbs (but having since relocated to San Francisco) **Sunshine Blind** is a band not content to wrap themselves safely within the well established walls of their particular style, but rather they are creating a new sound within those walls by adding bits and pieces from the outside world.

Rooted in the dark and foreboding world of Goth, the writing duo of Caroline Blind and CHWK have a vision that extends beyond the rank and file gloom and doom, depression and despair. This added spirituality comes from their embrace of Eastern philosophy, which is reflected in the music—a strange mix, but with interesting results. The Hindu god Ganesha (who graces the CD cover), known as the “remover of obstacles” plays a greater role than even the members of Sunshine Blind realize.

The swirling maelstrom of the opening instrumental “Chimera” sets the tone for the rest of the disc. Lyrically the realities and emotions of the world; the sadness, the rage, the frustration, are dealt with but there is a glimmer of hope, an underlying current of something to move towards rather than wallow in one’s own pitfalls. Give and take, ebb and flow...these are repeating themes, not often heard in Gothic music (at least not what I get to hear) and without the laborious self-destructiveness one can ultimately connect with the important side of the work, the music. There is even a wry smile to be had with the very well handled cover of “And I Ran”. Definitely worth a listen for those looking to move beyond Type-O Negative and Trent Reznor.

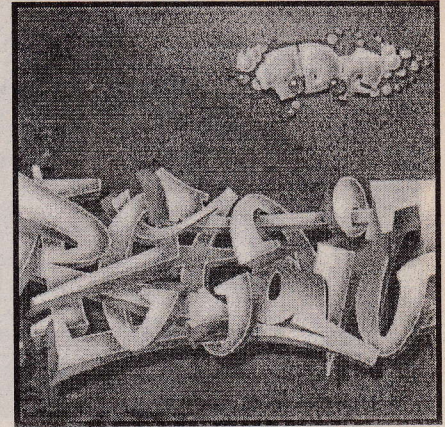


## AS IS

Artist: WETM  
Label: Asphodel Records  
By Bill Benge

**WETM** make the kind of music that could have only come out of the cultural pressure cooker that is New York City. Expanding upon the “thinking man’s electro” music first spun by The Orb so many summers ago, **WETM** have become an institution within the N.Y. *Illbient* scene inhabited by the likes of *DJ Spooky*, horn wiz *Ben Niell*, *DJ Soulslinger* and the *Liquid Sky* collective, and *Bill Laswell*. With a sting of successful remix projects for, among others, guitarist *Arto Lindsay*, and groove-sters *Medeski, Martin, & Wood*, behind them they’ve now presented us with their first full length album “*As Is*” which comes across as the ultimate calling card from the extreme cutting edge of music.

While at the heart of most electronica there is usually one (two at the most) musical *Oz* figure, **WETM** are three; *DJ’s Lloop*, *Olive*, and *Once II*, whose musical vision somehow fits together like a cosmic jigsaw. They are every bit a group, like their East Bay contemporaries—the San Francisco scratch band *Invisibl Scratch Pklz*. Their music is fluid. Disjointed but not as random or frantic as *Drum+Bass*. Trippy, but never cliché. It digs it’s way out of some very deep ambient atmospheres with a hard funk beat that has *The City* written all over it. At the forefront is a bass groove that is extreme Dub without being Jamaican Reggae. It’s *Illbient*, the sci-fi soundtrack for the 21st century. Crucial!



## RETAIL THERAPY

Artist: T.D.F.  
Label: Reprise  
By Chewy

Don’t even ask what T.D.F. stands for, I don’t have the answer, though I might have a few ideas. The band bio won’t reveal it either and according to Simon Climie, “It does have a meaning, but it’s something that needs to gradually unfold.” x-sample quips, “If there’s going to be any mystery, that’s one area where we should really work to keep it one, what the words are, what the initials stand for.” Anyway, T.D.F. is not about the band, it’s about the music.

Retail Therapy is a 90’s eclectic menu of Blues, Jazz, Ambient, Drum and Bass, Soul, R&B, Classical, Acoustic/Electric and “you name it, it’s in there” musicianship and performance. Recorded in England, the disc reveals the nature of the musical style that is taking Europe by storm but is still only a sun-shower here in America.

“Blue Rock,” the first cut off of the disc is a good example of this musical style. It has gracious overtones of blues in both the vocal and guitar mix but it’s intertwined with rhythms and beats bringing a fresh and grooveable sound into the fold. Blues music can be found elsewhere in the album but one of the most impressive is in the cut “Seven.” The infamous blues line of, “Gave you Seven...” is lifted, twisted, tumbled and spun around in an array of wailing guitar, soulful moans and mesmerizing beats. “...and now you want to give them back” huh? But blues of course is not the only type of music there is so, it’s not the only style represented here either. Some of the cuts are soft acoustic guitar ballads like “Angelica” and “Angelica’s Dream.” Other tracks represent more of the jungle music, like “Sno-god.” Still others branch off in their own vein of jazz, classical, etc.

Yes, I could go on trying to “classify” every song into a category of music but it wouldn’t be right. The album covers a broad range of music, stretching beyond the known boundaries even, to create something original and new. Furthermore, unnamed “friends” have stopped by during the recording to add to the mix and if you listen closely you might just know who they are.

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# C.D. REVIEWS



## PLAY-OFF FEVER!

Artist: THE ZAMBONIS

Label: Dot Dot Dash

By Chewy

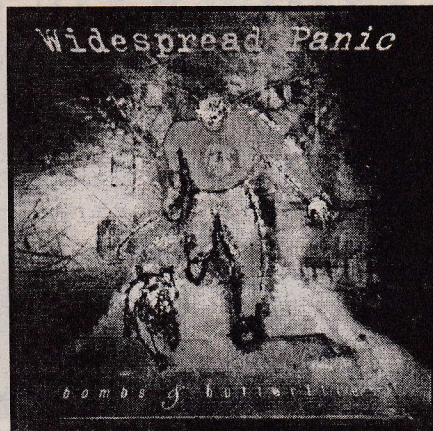
The Zambonis are a unique band, that is for sure. For one thing, the songs they write and play are only about hockey. They dress in hockey gear, hand out hockey sticks at their shows and they all play hockey in one form or another from semi-pro to computer enhanced. Currently available is the follow up to their debut album ("100% Hockey...And Other Stuff"), a seven song EP entitled "Play-Off Fever."

The band is well loved among the N.H.L., so well that they were asked to play at the Stanley Cup finals last season in Colorado but were unable to attend. But their presence was still felt because the Colorado Avalanche asked the band to write a song for them. This is where "Play-Off Fever" starts, as the tale of the rocky mountain team is told in the pure rocker, "Avalanche!" But do not peg them as your average pop-rock band because they're more than that. They have a great musical diversity which is proven by the country rock love ballad "Great Zamboni Of Devotion." And if country is not your cup of tea, "Lost My Teeth" is a little punk rock ditty that will get your head-a-banging. The disc also includes an instrumental tribute to their namesake and that wonder of mechanical genius yes, none other than the "zambonis!" Plus there is a winter holiday song included to help you feel the warm chill of the hockey season.

The Zambonis are definitely on their way up to the big league. They had 3 opening act appearances last winter at the great rink of Madison Square Garden, their song "Shot...Score!" was featured on ESPN during the N.H.L. play-offs and they also wrote the Fox Network's theme song, "Fox Hockey." As if that weren't enough, the N.H.L. asked them to play at a national street hockey competition too!

My suggestion is better get while the getting's hot or cold for that matter, after all, their 1994 7" release is currently unavailable and this EP might very well go in the same direction. Oh yea, and keep your sticks down for their next full length, "More Songs About Hockey...And Food."

SEPTEMBER 1997



## BOMBS & BUTTERFLIES

Artist: WIDESPREAD PANIC

Label: Capricorn

By Chewy

It's hard to believe that **Widespread Panic** would have time to step into the studio and record with their 200(+) shows a year touring schedule. But they managed to do just that and on their new release "Bombs & Butterflies" a great job is done in capturing all of the "live" energy of the Athens, Ga. "jam band."

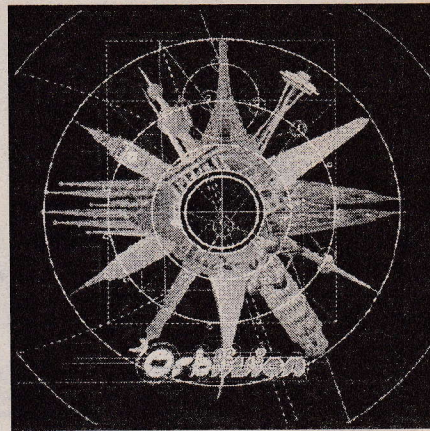
This latest release strongly emphasizes the sounds of a southern rock band but also allows the listener to slip into a cocktail of blues, funk, jazz, psychedelia and even a little bit of gospel with the bands tribute to Pop Staples, "Hope In a Hopeless World" (written by P. Roy and B. Thiele).

The production is exquisitely done by local hero, John Keane, the fellow Athenian who has been responsible for releases by R.E.M. and the **Indigo Girls**. Not only does he have the ability to bring the band's "live" stage energy to the recording but he adds some of his own musical talent as well with some pedal steel and other guitar playing.

Standouts on the album include "Aunt Avis" with a duet between John Bell and long-time **Panic** friend, Vic Chesnutt (Who penned the song as well). This collaboration dates back to 1995 when **Panic** joined Vic for a project called "Brute." You just have to hear the vocal mix to believe it! Other ear-grabbers include "Gradle," a slower ballad with lyrics to really make you think and "Rebirtha" which contains the lyrical influence on the album's title. "Happy" is a solid instrumental that showcases the bands musical talent while taking the listener on an interesting journey. Last but not least, Col. Bruce Hampton shows up with a bit of madcap spoken word leading into the final cut, "Greta," which is a wonderful song about Mother Nature's uprising.

For over a decade now, **Widespread Panic** has been performing their music without compromise and "Bombs & Butterflies" proves what a beautiful thing that can be.

IN-TUNE



## ORBLIVION

Artist: THE ORB

Label: Island Records

By Bill Bengle

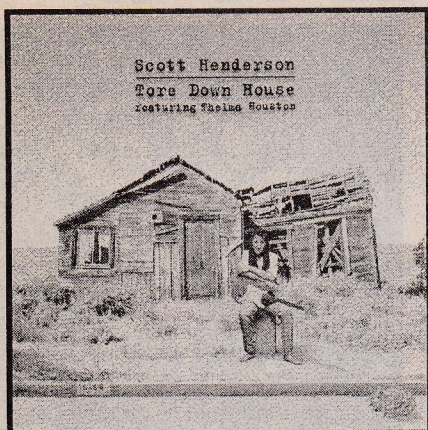
Through 1994-95 Orb fans were alternately thrilled and/or bummed as the albums "Pomme Fritz" and "Orbus Terrarum" plummed the depths of the electronic underground skirting dangerously close to a line in Spinal Tap. "One has to ask how much more ambient can an album get, and the answer is none...none more ambient."

Returning from a spate of remix projects with *Orblivion*, Dr. Alex Patterson, with his longtime engineer and latest partner in crime Andy Hughes, has returned to the grooves, beats, dubby bass lines, and hook-ish keyboard runs that made "Beyond Ultraworld" and "UForb" so distinctive in the first place. This could be a way of reintroduction to the throngs who are only just now catching on to the rising tide of electronica. The first single "Toxygene" is infectious in the way "Little Fluffy Clouds", Orb's calling card song, was in 1991, danceable and catchy but full of surprises. Not that Orb have traded in their trippiness and psychedelic good humor for a mindless house beat, there are still lots of charmingly disjointed drops ranging from Sen. Joe McCarthy to a dentist's drill (much the same thing, really). In what is perhaps a nod to what is yet to come the disc ends with "72", a snippet from the musical "Hair" proclaiming "...the youth of America on LSD!" Orb are still keen in their ambient one-upmanship and with this record they still leave most other artists in the genre light years behind wanting for dilithium crystals. Add another phat chapter for the guys who wrote the book.

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# C.D. REVIEWS

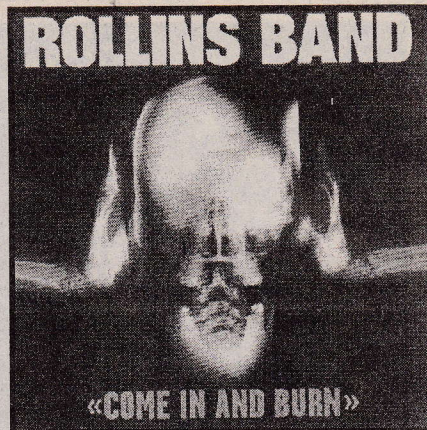


**TORN DOWN HOUSE**  
**Artist: SCOTT HENDERSON,**  
**Label: MESA Records**  
**By Ron Stinson**

This record is Scott Henderson's answer to his last blues album, *Dog Party*, which was Guitar Player Magazine's Blues Album of the Year 1996! This new album features the very fine vocals of THELMA HOUSTON! Scott Henderson on guitar, Masta Edwards, Vocals, Dave Carpenter, Bass, Kirk Covington, Drums, Pat O'Brien, Harmonica, Scott Kinsey on Keyboards, and Albert Wing on horns and flute. This album is a studio album, and a very good one at that! Smooth as silk!

TORN DOWN HOUSE opens with the tune DOLEMITE, a studio tune that features all the musicians in the band. Torn Down House is the second cut on the album, and it features the strong vocals of Thelma Houston! On the forth track, the song, I Hate You, is a very comical tune with a duet between Thelma Houston and Masta Edwards! If, for any reason, you should buy this CD, it would be for this tune! It will make you laugh, and for blues, that is saying everything! The 5th track, Gittar School, features vocals from Masta Edwards, and some interesting harmonica work from Pat O'Brien. Xanax, the 6th track, features a Stevie Ray Vaughan sound on guitar, with vocals from Thelma! This tune is like it's name, space filled! Almost all tunes are different! They all feature different instruments, and different sounds. On the tune, Continuum, the band gets into a jazz sound with keyboards, and harmonica. the next tune, You Get Off On Me, is a classic sounding Chicago blues tune, with excellent guitar work! Mocha, the next tune, gets slow and dirty, with great guitar and some very soulful vocals. (this is a personal favorite) Harpoon is next. This tune is a battle between guitar and harmonica. It has a classic bass line and is a great instrumental. Last on this CD is the tune, Same as You, a slow shuffle featuring the vocals of Thelma Houston!

All the tunes on this album are originals, and were written by Scott Henderson. He did his homework! This album has a lot of different sounds, but I like it! Check this recording out! I think you will like it too!



**COME IN AND BURN**  
**Artist: ROLLINS BAND**  
**Label: DreamWorks**  
**By: Chewy**

The Rollins Band's first release on DreamWorks Records, which they signed to in 1996 is nothing short of fantastic. I have to admit that I was not very found of the single, "Starve" when I first heard it. Henry seems to be pushing the lyrics and they don't have the "umph" that he usually portrays. But, "Come in and Burn" as a whole is one well packaged album. It gets to you like a bamboo shoot under the nail. The band is in tight form. Sim Cain's skin beatin' is thick and hard, Melvin Gibbs and Chris Haskett trade reverberating string madness like a juggling act, Henry's voice is strong and yet another excellent job by the man who holds it all together, the "low-end ranger" himself, Theo Van Rock.

Musically, the band steps away from the funky stuff heard on "Weight" and the bluesy feeling of "The End of Silence" to forge straight ahead with a hard edged thud. Right from the get-go, Henry is bearing his soul and wrestling with his demons, "I not living in a lie, or am I?" screams the question/confession from the albums first trac, "Shame." Clearly Henry still has some things to get of his system about life and the decisions one makes while living it. Songs like "The End Of Something," "On My Way To The Cage," "Saying Goodbye Again" and "Rejection" are at the front of the pack as angst ridden Rollins slaps you in the face with some hard-core realities. Finishing up on the softer side, yea right!, "Inhale Exhale" has a very zen like quality about it:

InhalePower  
 ExhaleForce  
 I Have All I Need  
 And I Can Live Without  
 Don't Hold Me Down.

Henry seems to be sharing with us the secret of surviving in this often hostile world, and when the Rollins Band invites you to "Come In And Burn," you better put on an asbestos suit.



**FEEDING TIME ON MONKEY ISLAND**  
**Artist: M.I.R.V.**  
**Label: Poison Eye Records**  
**By: Bill Bengle**

*"...we will work in the fields, like a man, on a tractor...with his ass to the iron!"*

I knew this would happen someday...they're back. Lock up the women and chickens, boy, and get me my shotgun!

Nearly four years have passed since the release of *"Cosmodrome"*, a sprawling roller coaster of a concept album chronicling the rise, fall, and post apocalyptic adventures of "Roy" the rocker with the shaven off face, on Les Claypool's Prawn Song label. Now this unique and twisted band, led by former *Limbomaniacs* guitarist Mirv Haggard, has delivered up a new batch of what's been coined "goof-rock" on their own imprint **Poison Eye**.

Although their stage presence (Bermuda shorts, fez, and foot long goaties) and silly, Bay Area sense of humor (*a la* Primus, Residents) makes it easy to label them as a goof—there is nothing funny about this music, monkey boy! M.I.R.V. combines heavy-handed riff rock with echo drenched surf guitar, trippy cyber-funk, and a no nonsense, shit kickin' backbeat. Added to this are genuinely funny lyrics delivered by Mirv's grumbly Tom Waits-meets-the-Guyto monks vocals which are punctuated by second guitarist Kehoe's trained operatic tenor stylings. Cameos by Primus drummer Brain and Kevin Gilbert are icing on the cake.

While not a true "concept" record "...Monkey Island" presents itself in the fashion of a carnival midway, as the opening "Carney Barker" shows, with each song and vignette offering it's own unique peep into the worlds of relationships ("Monkey Boy"), cars and screwin' ("GTO"), alienation ("Like You"), drinkin' ("Pink Elephants"), huge brained megalomaniac mad scientists ("Technology Doctor"), and much stranger things. My own fave is "The Unibomber" which conjures up visions of ol' Crazy Ted making "...bombs out of toothpicks and glue." all the while singing "Bow, wow, wow, yippie-yo, yippie yay!". Also, be sure to check out track #71—a 15+ minute rambling, dubby jam that will leave you giggling.



# QUICKIES

## Hit-And-Run Reviews of 75 words (more) or less

By: Bill Bengle

**VARIOUS ARTISTS "Into The Mix" (Hypnotic/Cleopatra):** Not to be outshined by the sudden influx of electronica these days *the* premiere progressive/space/electronic label gathers the hottest techno artists (Orbital, Chemical Brothers, Prodigy, Meat Beat Manifesto, Switchblade Symphony, Banco De Gaia, etc.) for a disc of remixes with several Cleopatra artists (Psychic TV, System 7, Astralasia, Kraftwelt, etc.) plus a free bonus disc of up and coming electronic artists. Eat your heart out AMP!

**ROBERT BRADLEY'S BLACKWATER SURPRISE Self-Titled (RCA/BMG):** Gritty, greasy vocals from Bradley backed by a very tight, young band whose mix of classic rock themes with soul, R&B, and funk comes across like The Band running through the Stax and Sun label back catalogue. Fine Stuff!

**TIPSY "Trip Tease-The Seductive Sounds Of..." (Asphodel):** With just about every other music style cannibalized by (read: bones picked clean by) sampling artists, San Francisco's Topsy draw inspiration from the 90's most unlikely fad/cultist source...the martini drenched cocktail mu-zak of the late 50's and early 60's, aka "Lounge", to stunning effect. Reconfigured, and with help from a long list of guests including Joe Gore and Mr. Bungle's Trevor Dunn, these original, summery grooves are a guaranteed smirk and shake! Certainly approved by the Church Of The Sub-Genius. All hail, Bob!

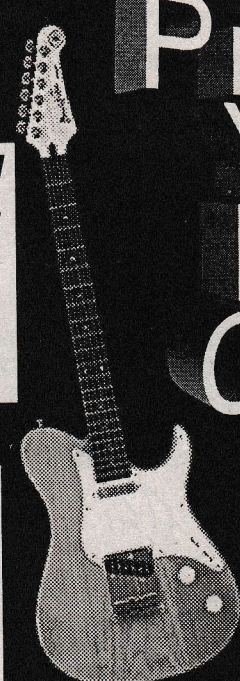
**THE VOODODES "Wake The Dead" (Self Released):** There's this bunch of Central Jersey guys who have their collective heads planted firmly in the fertile soil of New Orleans. You've probably heard the name, since they play more gigs than God can count, and I can tell you from experience they are worth checking out! Swamp Boogie, R&B, Delta Blues, Zydeco, and even Southern Fried Honky-tonk all swim in their good time gumbo. **Contact: Voodudes Box 1413 Highland Park, NJ 08904 (908) 249-5892**

**TALVIN SINGH "Anokha: Sounds Of The Asian Underground" (Quango/Island):** If George Harrison had only heard of...One time Sun Ra sideman, Bjork collaborator, and pioneer in Tabla-tronics, Talvin Singh has been a notable fixture in a much ignored branch of British underground music-the Indian/Paki contingent. Based on the music he and his posse play during "Anokha", the Monday night club held at London's Blue Note, the music is trippy, Eastern flavored Drum+Bass grooves braced with snippets of sitar ragas, swirling keyboard washes, and rooted in Singh's incredible tabla chops and the Bhangra Indian folk music tradition-Ravi Shankar with the lid off! Easily the score of the summer in electronica.

**FUELED "In The House Of The Enemy" (Energy Records):** After hearing the first few notes of the opener "Reconstructed" one would think this is just another electronic blip collection...that is until the guitar and bass explode out of your speakers, setting the stage for Ron Shipes guttural vocals. Still, the electronics remain throughout and hold their own within the mix. This is pure industrial in the original Birmingham sense, with shades of Pantera and early Tiamat. From full-on shred to highly psychedelic Fueled helps keep heavy metal progressing into the 21st century.

**SYNÆSTHESIA "Ephemeral" (Hypnotic):** Though not as lengthy an album as last year's "Desideratum", the latest side project offering from Frontline Assembly's Bill Leeb and Rhys Fulber is still, note for note, the best modern ambient music around! The shorter album length is a plus, actually, with each of the seven, 7-10 min soundscapes fully focused and packed with organic tribal drumming, and sometimes beautiful often brutal walls of sound like no others. This could be a soundtrack to a leisurely Sunday drive...on the Klingon home planet!

**JOHN FRUSCIANTE "Smile From The Streets You Hold" (Birdman):** Former Red Hot Chilli Pepper guitarist doing his best (or worst, it makes no difference) Syd Barrett imitation on this mostly acoustic album. He's capable of doing much, much better work. For die-hard fans only. And then, only maybe.



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SEPT

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- 19 Country Pine Inn, Mays Landing

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Brigantine

SEPT

- 19 Crilley's Circle Tavern, Brigantine

OCT

- 15 Schooners, Somers Point



AUG

- 31 Schooners, Somers Point

SEPT

- 13 Crilley's Circle Tavern, Brigantine

OCT

- 4 Crilley's Circle Tavern, Brigantine
- 10 JD's Pub & Grille, Smithville

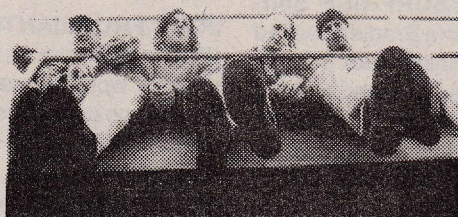


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Hotline 748-1162

OCT

- 18 Schooners, Somers Point



eleven



eleven

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SEPT

5 Doc Watson's, Philly  
Oct they'll be in England ( a London  
tour!!!!!!!!!!), from Oct 6th to Nov 2nd and  
back for the Philadelphia Music  
Conference in Nov.

## SOUL CONTROL

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SEPT

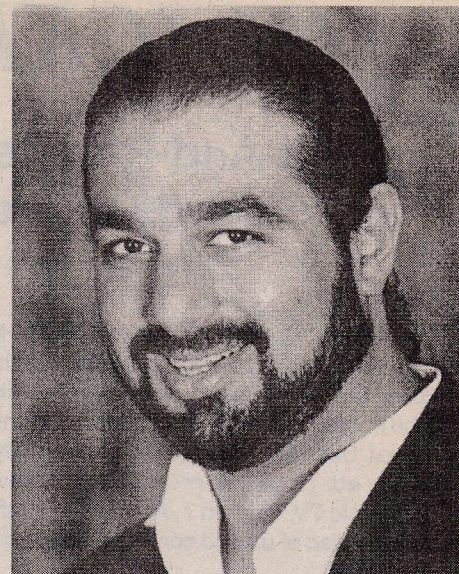
- 27 Harper's Clementon

NOV

- 7 Fat Jack's BBQ & Blues, Vineland

DEC

- 12 Fat Jack's BBQ & Blues, Vineland



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jazz duo (sit-ins welcome) 8pm to  
midnight

Every Sat. Clyde's Steaks, Somers Point  
jazz duo (sit-ins welcome) 8pm to  
midnight



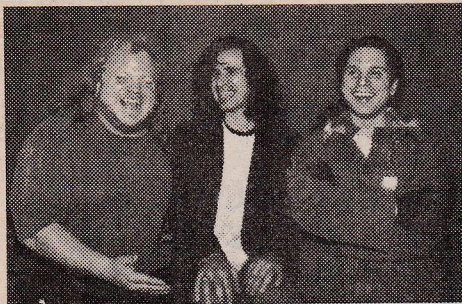
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SEPT

- 5 Fisherman's Cove, Hainsport
- 6 Private Party
- 13 Black Cat, Absecon
- 19 Fisherman's Cove, Hainsport
- 20 Private Party
- 27 Shark Club, Vineland





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Vineland (Blues Jam 9:00pm-1:00am)

### SEPT

- 12 Brownies Lodge, Bargaintown
- 13 JD's, Smithville
- 19 Rumors Rib Room, Buena

### OCT

- 3 Fat Jack's BBQ & Blues, Berlin  
(formerly J. Bodine's)
- 4 Rumors Rib Room, Buena
- 6 WZXL Live Interview (7:30am)



for bookings call Mike Crossan  
(609) 652-3183

### SEPT

- 6 Delareto's, Galloway
- 13 Smithville (OUTDOOR CONCERT)
- 19 JD's Pub & Grille, Smithville

### OCT

- 4 Hi Point, Absecon
- 18 Crilley's Circle Tavern, Brigantine
- 31 JD's Pub & Grille, Smithville

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### SEPT

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- 25 DJs, Lindenwald
- 26 The Saw Mill, SeaSide Heights

### OCT

- 8 WYSP Loud & Local Showcase at  
Johns Boardwalk Bar & Grill, Philly
- 17 The Saw Mill, SeaSide Heights
- 18 LMA SHOWCASE, RTs, Oaklin
- 24 XYZ Studio, Belmawr
- 30 Cherrywood Lounge, Blackwood

### NOV

- 28 John & Peters, New Hope
- 8 C.B.G.B.'s, NYC
- 21 The Saw Mill, SeaSide Heights

### DEC

- 19 The Saw Mill, SeaSide Heights

### JAN

- 10 The Elbow Room, NYC

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### SEPT

- 12 JD's, Smithville
- 19 Pearl Restaurant, Somers Point
- 26 Rumors Rib Room, Buena

### OCT

- 3 Seafood House, Manahawkin
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- 11 Bridget's, Philly
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- 3 JD's Pub & Grille, Smithville
- 4 Jack's Place, Pleasantville
- 5 Private Wedding
- 11 Green Bank Inn, Green Bank
- 12 Green Bank Inn, Green Bank
- 16 Jack's Place, Pleasantville
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### OCT

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- 31 Omars' Halloween Party, Margate



# THE RUST ALSO RISES

## NOTES ON A SAD BUT INEVITABLE RETURN

**GIVE PROPS WHERE PROPS ARE DUE...MTV, WHERE COMEDY NEVER SOUNDED SO GOOD...THEY GOT DONE OUT OF THEIR GIG BY A SHIRT...THE END OF THE COCAINE SOUNDTRACKS...PAY AS YOU EXIT REVISITED...THE DECADINAL GUT LAUGH...LOOKOUT 2007, HERE I COME...CAN I RIP OFF HUNTER THOMPSON ANY MORE BLATANTLY?**

By Bill Bengle

***"This is not a matter of opinion, this is not a matter of taste. I can prove this on an Etch-A-Sketch!" —Bill Hicks***

Boy oh boy, you've really got to hand it to the ol' MTV. They might be absolutely useless when it comes to their music programming, but as far as comedy shows go, they are head and shoulders above all other networks. Why, just the other day while channel surfing I caught this one "where are they now?" type program exploring the latest career developments of such '80's pop metal staples as; Poison, Great White, Warrant, Ratt, Cinderella, Dokken, etc. etc. Man, I haven't laughed so hard since I came across some old promo photos of Pantera during their late 80's glam phase (Dimebag Darrel in pink lipstick, ha-ho!). I mean it was sheer high-comedy to watch these de-throned Kings and Queens of stadium rock discuss their days in rehab, having to find jobs in the working world, and their struggle with the absolute obscurity they were banished to once their ilk fell out of favor with the masses and, in turn, the industry. Without a clue between them they all scratch their heads and point the finger at the "flannel shirt" crowd whose apparent "lack of talent" they seem to harp upon incessantly.

It still gives me a chuckle to hear these poor guys focus on a style of shirt to take issue with. Isn't that, in a fashion (ooops, 'scuse the pun!), tantamount to admitting that their whole scene was built upon clothes and the selling of a bogus lifestyle and image rather than the music? I think so. Who are these "talentless" hacks who've done them out of a gig, by the way? Could it have possibly been such accomplished, critically acclaimed, envelope pushing, genre stretching, musicians as Primus? Faith No More? Rollins Band? Tool? Soundgarden? Mike Watt? Rage Against The Machine? Meat Puppets? Red Hot Chili Peppers? We might never know. I mean, it was fairly frustrating trying to understand the point of all this whining, especially with the likes of Brett Michaels talking. This guy didn't even know who the hell Michael Stipe is for Chrissakes! And he thinks he's somehow a world class musician who's been cheated? His attitude is a far cry from someone like Flea or Henry Rollins who, when given a moment of opportunity to address the average MTV viewer, would rather sing the praises of great jazzmen like Oscar

Peterson, Miles Davis, and John Coltrane than pander to the music industry marketing machine! But, that has always been the single most telling difference between 80's Pop Metal and 90's Alternative Rock, the sheer musicality and the ability to draw from a rich source of influences ranging from punk/metal/hard-core to funk/hip hop/reggae to blues, jazz, and wealth of cultural and pop references. I think that has everything to do with it, that and the fact that most of the original first wave "Alternative" bands spent the better part of a decade honing their skills and paying their dues in small clubs and on small record labels before getting any recognition at all, while most pop metalers found themselves in the spotlight, signed to the majors, and provided with all the best rock star distractions, right from the get go. But a music scene built upon that kind of glorified hedonism could only really work if the audience can feel as though they are taking part in it as well. That was easy during the glory days of Reaganomics. Everyone seemed to have dollars to spare in those days, and it made sense that; while you were waxing your brand new IROC Z-28, at three in the morning, whacked out on coke, the tape in the boom box was playing Crue's "Girls, Girls, Girls" or Quiet Riot's "Cum On Feel The Noise". But once the levee broke and the audience had to sell the hot car and take that second job just to keep their heads above the recession those bands made about as much sense as George Bush flaunting his brand new Yacht to the media while on vacation in Maine, meanwhile unemployment rates skyrocketed and the American people slowly went broke. You all saw what happened to King George, didn't you?

So styles change and tastes evolve. Fine. But if 80's metal got such a raw deal at the hands of the industry how then did Aerosmith, AC/DC, KISS, Van Halen, Guns & Roses, Metallica, and so many others manage to keep it together? Simple. Unlike the second stringers (who, by the way, complain the loudest) they, at least, have some amount of talent mixed with an equal part of business savvy. Something the second and third stringers in the 80's didn't possess.

Okay, so the golden years of Alternative are behind us and now these tired, washed up, time warped, has-been's (the ones not still in detox, mind you) want to stage the "The Big Revival" and somehow claim that last five minutes of their allotted fifteen minutes of fame. The 80's metal scene is back,



eh? Cool! It's like some demented Little Rascals episode..."Hey kids! Let's put on a show!" Tell me where, tell me when! I want front row tickets, and how! But they'd better turn their amps up way past eleven in order to drown out my gut laughing as I watch the likes of David Lee Roth hike his spandex trousers up over his beer gut with one hand while holding his wig on with the other, as Lita Ford prances from one side of the stage to the other hoping her saggy, middle aged tits don't plop out of the padded leather bra she's wearing and "singing" in that Marlboro Red/Jack Daniel's damaged voice of hers all the while being backed up by Trickster ('nuff said!). Now that's entertainment on the scale of Elvis, the Las Vegas Years! Color me 100% down! Believe me! I was there in '87 when Marty Balin, John Sebastian, Jon Kay, Grace Slick, Iron Butterfly, Strawberry Alarm Clock (et al) did it for the "Summer Of Love" 20th anniversary as hordes of aging ex-hippies tried to resuscitate their long dead revolution by putting Grateful Dead stickers on their minivans and the company Lexus—and you can rest assured I'll turn up again in the year 2007 when today's style driven Alternative third stringers have their own comeback concerts, complete with de regur body (wrinkle) piercings, faded tribal tattoos and, yep you guessed it...flannel shirts!

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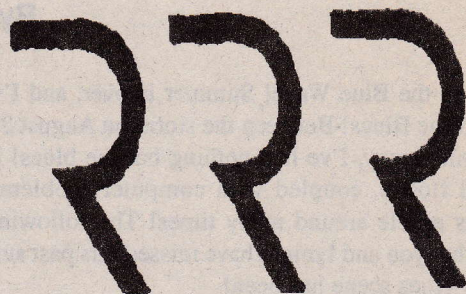
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# THE BLUE WAVE



By Ron Stinson

Welcome to the Blue Wave! Summer is over, and I've got the Summertime Blues! Between the storm on August 21, and tropical storm Danny, I've had nothing but the blues! Power outages and floods, coupled with computer problems, has changed this article around many times! The following is a sample of what you and I might have missed this past summer, as far as the blues scene has been!

On June 7th, the HI-LAND FARMS EGG FEST, was held on Jimmy Leeds Road, in Galloway. TOO BAD JIM tore up the place! Over 200 people showed for this start of the Summer event! I arrived at about 6:00 A.M., to find at least 30 campers! Everyone said they had a great time! Hope this event will go for a 12th year, next year!

On Saturday, July 12, the 3rd annual FIREBASE BLUES, was held in Mays Landing, at the VFW Hall on Rt. 50. This concert was a big success! The weather was wonderful, the food was hot, the beer was cold, and around 500 people showed their support for the Vietnam Veterans of America!

PAUL TOZ opened the festival with some kicking solo guitar blues. He was followed by The DANNY EYER BAND! This band took the crowd to a party level, and after they played their set, Paul Toz joined the band for some awesome dueling guitar! The Jones couldn't make the festival because of a death in the family! Maybe next year! We Missed you! Next, on stage, was SUSAN AND THE CHAIN GANG. Frank D'Alonzo, the VVA Chapter 228 President, went on stage to belt out a couple of songs with Susan! Pretty good Frank! Next band up was last year's stars, POCKET CHANGE! The lead singer for Pocket Change, JENNI DAVIS, sang a great version of Janis Joplin's SUMMERTIME, it brought tears to my eyes! Last band to play was THE BALISTIC BLUES BAND. They had everyone up and dancing! This band was the truest to the blues, and was a very good closer! This was the 3rd Firebase Blues festival, and it was a big success. There is talk that next year they might bring in a national talent! With the excellent sound system and the local favorites this could be a big affair!

Now, lets get back to what we saw or what we missed this

summer! On July 4, Friday, in Somers Point, on the Bay, Texas Bluesman, LONG JOHN HUNTER, made a return to the beach! This was part of the concert series in Somers Point! On Friday, July 25, JAMES "ICE PICK" HARMAN, played some great harmonica! MARK HUMMEL & BLUES SURVIVORS, played the beach on August 15! All three bands are major blues recording artists! Locally, there was not a lot of press coverage. It's a shame, because all three bands are nationally known. I hope you got a chance to catch one of these shows!

On Tuesday, August 26, at the HARD ROCK CAFE, the COMMITMENTS, rocked the Boardwalk in Atlantic City! (Still, not alot of Press!) I was there, and the Hard Rock was packed! The Commitments sang 26 songs with no break! They were excellent!

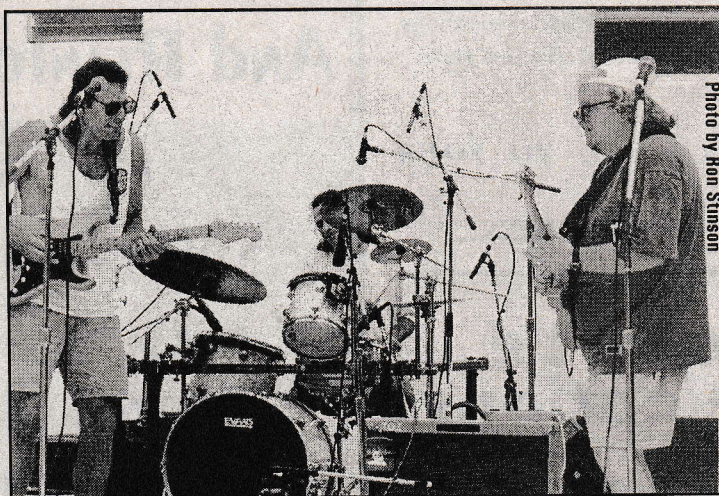
Enough of old news! What's going on now? How about EARTH, WIND & FIRE coming to Trump Marina on September 19 & 20, at 7:00 P.M., to Rock The Dock! Tickets are \$30.00, and can be bought at the Trump Marina Box Office.

The Stockton Blues Series returns in the Fall, November 22, featuring

JAMES COTTON, at 8:00 P.M.. Tickets are \$17.50 & \$22.50! To order tickets, you can call 652-9000. The shows will be held at the Stockton Performing Arts Center. Also, in this series will be KOKO TAYLOR, on March 14, 1998, and THE BLIND BOYS OF ALABAMA, featuring CLARENCE FOUNTAIN, on March 27, 1998. These tickets are \$40.00 & \$50.00 each!

On the local scene, there are a few restaurants that feature many local blues bands. One of my favorites is FAT JACKS in Vineland! Fat Jacks has opened another BBQ Cafe in Berlin, NJ. Formerly J. Bodines, you can find good blues and BBQ here as well as in Vineland! Another restaurant that is kicking to the blues is The TUCKAHOE INN! This restaurant is located just outside of Somers Point! Check the ads in the In Tune for lineups, and check out some good food!

Well, I'm out of space, and out of time, but I'll leave you with one more thought! Remember, NO BLUES is BAD NEWS, and stay IN TUNE! See Ya!



*Paul Toz joined in with the Danny Eyer Band for some awesome dueling.*



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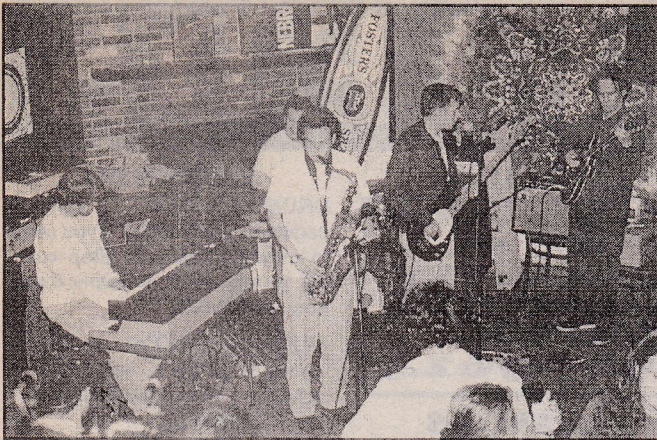
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# Galactic

June 3, 1996

New Deal Roadhouse

Deal, N.J.

By: Chewy

The new Deal Roadhouse and Pub is one of the best kept secrets of the Jersey Shore. Nestled away on the edge of town in Deal, N.J. sits a genuine roadhouse, which can be defined as a restaurant, dance hall, etc. located at the side of a road. This place has it all, beautiful wood interior, great food, micro and local brews, pool tables, live music and plenty of hospitality.

One of the pubs many claims to fame is supporting live music almost every day of the week. Sometimes it's local and sometimes it's national, either way, it smokes. One of the finest national acts to come around on a hot June night was the band Galactic hailing from New Orleans. The young quintet put a packed crowd of dancin' feet through it's paces for a good part of the night. The music was free-formed jazz fusion, which is no easy feat to perform. It was once said that "jazz is learning all the rules and then breaking them."

On this particular night the rule-book went out the window! The mix of keyboard with saxophone and guitar and the rhythm section of bass and drums was all the crowd needed to have a good time. Mixed in among the instrumentals of the night and a "killer" drum solo, were a few songs with lyrics sung by special guest of the band, the "House Man." With his gritty, soulful voice songs like "Check Out Your Mind" and Roy Buchanan's "I'm A Ram," took on a whole new life. But as all good things must come to an end, so did this wonderful night with Galactic at the New Deal Roadhouse.

On this night, no one could have asked for a better time, good food, good drink, good music and good fun. Hats off to Galactic for bringing "America's true music form" to the Jersey Shore and hats off to the New Deal Roadhouse for having them.

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IN-TUNE

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